

NEW STAGE OFFERINGS OF THE EARLY OCTOBER THEATER

Rupert Hughes Praises
Producer For Idealism

In a Letter to Goldwyn, He Thanks Magnate
For His Help in Avoiding Insincerity
In Film.

Mr. Goldwyn's idea in getting eminent authors to come to the studio and assist in the production of their own stories does work out. Following the filming of "Dangerous Curve Ahead," Rupert Hughes' first story written directly for the screen, which will be shown for the first time in the Capital at Crandall's Metropolitan and Knickerbocker theaters, beginning this afternoon, the author penned the following letter to Mr. Goldwyn:

"This is an I. O. U. that I cannot pay except by acknowledgment. While 'Dangerous Curve Ahead' promises a substantial reward to both of us for our labor, you have imposed upon me a lifelong debt of gratitude that money cannot absolve. From the inception of the idea you have given me complete support in my ambition to make it a picture faithful to life and dependent upon its truth for its appeal. You were always as eager as I have been to avoid anything unnatural, insincere or cheap in any detail. In spite of the simplicity of the story, it has been a very expensive picture to complete, but you have been unwavering in the ideal to make it right.

"Your own artistic honesty, energy and devotion have actuated everyone who had to do with the picture. I am under heavy obligations to E. Mason Hopper, the director, for his technical mastery and his unwavering patience; to John Mescall, for his splendid photography; to Cedric Gibbons, for the high art of the settings; to every member of the associated personnel, indeed, the cast seems to me to be perfect. Richard Dix, 'Lefty' Flynn, Miss Kate Lester and all the others doing splendidly. The performance of Miss Helen Chadwick, who runs the gamut of womanly emotion, is particularly beautiful and brilliant, even for her.

"In fact, I have not a complaint of any sort to make. Everything that could be done for the picture has been done. If it does not succeed, the fault is my monopoly. If it should triumph, the glory must be shared with you any every one else connected with the picture. In my case, I am profoundly grateful for the flawless co-operation."

The musical program arranged for the current week at Crandall's Metropolitan Theater will serve to attach still further prestige to the Metropolitan Symphony and the orchestra included in the organization under the conductorship of N. Mirsky.

Not only has a concert program replete with novelties been per-

Prominent Players on This Week's Stage



Today's Amusements.

Polk's—The Broken Wing.
National Film production of "Quo Vadis."
Garrick—Thurston, the magician.
B. F. Keith's—Vaudeville.
Belasco—Vaudeville.
Cosmos—Vaudeville and pictures.
Strand—Vaudeville and pictures.
Gaiety—"Flashlights of 1921."
Capitol—"Harum Scaram."
Columbia—Douglas Fairbanks in "The Three Musketeers."
Metropolitan—Rupert Hughes' "Dangerous Curve Ahead."
Rialto—Anita Stewart in "Sowing the Wind."
Palace—Viola Dana and Buster Kenton in a double comedy bill.
Knickerbocker—Rupert Hughes' "Dangerous Curve Ahead."
Crandall's—Gloria Swanson in "The Great Moment."

In the Pictures.

Top row, reading left to right: One of the Bothwell Brown Bathing Beauties at the Cosmos; Hetty King, the London musical hall star, at the Belasco; Irene Bordoni, the musical comedy star, at B. F. Keith's; and the production company, in sight of the audience, and then Thurston actually saws the box in half while members of the audience are permitted to hold the young woman's feet and head. His performance reveals a new world which savors of the uncanny and produces the thrill which mere mortals love. His long program is filled with a bewildering variety of mystery.

Right circle, Harry T. Shannon in "Flashlights of 1921" at the Gaiety.

Below, left to right, Dorothea Nolan in "The Broken Wing" at Polk's; Thurston, the magician, at the Garrick.

"The Broken Wing" Opens
As the Week's Only Play

National Announces the Picturization of "Quo Vadis," While Thurston Continues the Attraction at the Garrick.

"THE BROKEN WING," Sargent Aborn's production of the melodrama by Paul Dickey and Charles W. Goddard, which had its premiere performance at the National here about a year ago, and which has since achieved fame, returns to Washington for a return engagement at Polk's tonight. This is the only play offered by the theater in Washington this week, the National acting as host to the film production of Sienkiewicz's famous novel, "Quo Vadis," while Thurston, the magician, begins a second week at the Garrick.

The vaudeville bills of the week offer novelty and appeal at B. F. Keith's, the newly-opened Belasco, the Cosmos, and the Strand. The banner of burlesque appears to be suitably upheld by "The Flashlights of 1921," and "Harum Scaram," at the Gaiety and Capitol, respectively. The programs in detail follow:

POLK'S.
"The Broken Wing," by Paul Dickey and Charles W. Goddard, will be presented at Polk's Theater this evening, from the Forty-eighth Street Theater in New York, where the play enjoyed a run of one solid year.

In the main, it is a drama of current days in Mexico, with bumpkins native officers, dusky belles, inebriated Americans, taking their lives into their hands. A romance carries the play pleasantly enough through the second and third acts and much of the fourth. On the whole, "The Broken Wing" is an unusual entertainment with two cyclonic scenes and acting better than the average. This production is made under the direction of Sargent Aborn, the impresario, who has selected the following cast: Thurston Hall, Walter C. Percival, Eugene Strong, Boris Korlin, Marguerite Rissler, Alison McLean, Frederick W. Strong, John Gray, Dorothea Nolan, Harry Stanley and George Speilvin.

GARRICK.
Thurston, the magician, will continue at the Shubert-Garrick Theater this week, beginning tonight. He provides many new novelties this year that are not only mysterious, but uncanny in character. "Sawing a Woman in Half" is the sub-title of Thurston's latest baffling mystery. He has an inexplicable method of performing a sort of bloodless vivisection that defies the closest scrutiny. His assistants secure a beautiful young woman in a small wooden cabinet in sight of the audience, and then Thurston actually saws the box in half while members of the audience are permitted to hold the young woman's feet and head. His performance reveals a new world which savors of the uncanny and produces the thrill which mere mortals love. His long program is filled with a bewildering variety of mystery.

NATIONAL.
"Quo Vadis," the mighty motion picture spectacle, comes to the National Theater Sunday for one week only. The motion pictures will be shown twice daily, matinee and night, and the first performance will start at 3 o'clock on Sunday afternoon. History, romance and tragedy are blended into an awe-inspiring and thrilling spectacle in this George Kleine photodramatic production of Henry Sienkiewicz's celebrated novel. The beautiful love story of the pagan, Vindex, for the Christian girl, Lygia, is related with remarkable fidelity. The burning of Rome, the marvelous feats of the pleasure-loving Nero, the combats of the gladiators, the courtships of the Christians by lions, are all shown.

BELASCO.
Vaudeville.
Hetty King, England's foremost male impersonator, will headline the second program of Shubert; vaudeville at the Belasco, beginning tomorrow's matinee, in a cycle of songs, characterizations, and vaudeville version of the famous musical comedy success "Florodora," introducing the much discussed sextette, will be another act of featured prominence. Mlle. in a real surprise, Flora Hoffman in group song numbers; "In Argentine," a musical act from the Teatro Nacional, Buenos Aires; Bert Sheppard with the Australian whip; Klein Brothers in their "Jest Moments"; and the Alister sisters in "Songs of the Day," with LaFollette's animal circus, the Shubert topical weekly and a film comedy complete the bill.

COSMOS.
Vaudeville.
Ten girls from the ranks of Mack Sennett's famous Pacific Coast bathing beauties, billed as Bothwell Brown's Bathing Beauties, featuring Bee Allard, Marie Straub and Anita Clark, will present a three scene vaudeville diversion at the Cosmos Theater this week. Other features of the bill will include Harry Ward and Harriet Raymond, in "Oh, Hello," a fantasy; Mr. and Mrs. Hill and Company in "Poor Old Jim"; Gordon and Gates, in nonsense and artistry; the Jura-Mile trio in "Moments Musical"; Billy Augustine, song writer, singer and pianist; Douglas MacLean's newest picture, "Passing Through," and "Roughaw Troubles," Mack Sennett's laughmaker featuring Louise Fazenda.

STRAND.
Vaudeville.
One of the most pretentious dancing acts to be found on the vaudeville stage, a superbly choreographed carnival presented by M. Golden, under the title of "A Pot Pourri Dance Revue," will be offered at the Strand beginning today and continuing throughout the week. An extra added attraction is Frank Torrey, the clever and popular song and scenario writer featuring his dramatic masterpieces "Mister Boone" and "Blind." Heretofore, Engel in versatile novelty offerings; Laing and Green in "Melodious Past and Present"; Van and Carrie Avery in "Madam Siriolon Medium," and Sessie Hayawa in the photodramatic version of the latest Robertson-Cole production, "Where Lights Are Low," will complete the bill.

GAIETY.
"Flashlights of 1921."
If you like action, pretty girls, dazzling scenes, 1921 comedy, fitting musicals, and spectacular novelties, then you will enjoy the very latest novelty show, "The Flashlights of 1921," which will be at the Gaiety all this week. The company is in the hands of Richy McAllister, Harry Shannon, Lulu Moore is said to be a prepossessing prima donna, while Olga Woods is billed as a peppery subrette. Glenn Eastman, Lillian Comedian and James Slater are also prominent members of the cast. A chorus of twenty beauties, enhanced by expensive costumes, magnificent settings and brilliant electrical effects gives "The Flashlights" the tone of a Broadway production.

Early History of France
Reproduced By Fairbanks

"The Three Musketeers," Will Reveal a Film
View of Paris When D'Artagnan
Stalked Abroad.

Those who view Douglas Fairbanks' latest United Artists Production, "The Three Musketeers," will be given a film tour of Paris as it was in the early seventeenth century; of the palace of King Louis XIII; of Buckingham Palace and several ancient and picturesque continental towns.

To meet the requirements of this story, three acres of exterior sets and one acre of interiors were built, all duplicated from ancient engravings of historical buildings of that time.

"All told," said Rober Fairbanks, production manager and brother of the famous Doug, "we built thirty-seven interiors and forty exteriors, every time as much as any other set ever constructed on the Fairbanks lot."

It is believed by the management of the Lowry-Columbia Theater, where this stupendous film spectacle will be shown for an extended engagement, starting today that "The Three Musketeers" will not only represent an overwhelming photographic drama, but that it will also afford a golden opportunity to review the early history of France.

No more vivid impression could possibly be given of the gates of Paris, or of the quaint streets and picturesque buildings of the city than that conveyed in the scenes wherein D'Artagnan and the three musketeers give battle in flashing duels to the Cardinal's Guards.

The Louvre, with its vaulted ceilings and impressive arches was reproduced in a set nearly 300 feet long, and the scene depicting the court ball with ladies of rank and men of nobility is said to be one of the most colorful and magnificent ever screened. With the king and queen looking on from the throne, 200 gorgeous costumed couples occupy the floor.

Many unique problems confronted the research department in connection with the building of these sets. One of these was to find out what kind of paving stones were used in the Paris streets at that time; also the type of lettering used on shop signs and the proper wording for these signs.

"The features that stamp the sets for this production as different and superior to anything yet built for film purposes," said Robert Fairbanks, "is the fact that the sets are replicas of buildings were constructed with four sides and that most of the interiors were built with ceilings, all of which show in the picture."

Perhaps the most unique set of

Italy Adds "Quo Vadis"
To Its List of Pictures

Washington to See George Klein Version of
Famous Sienkiewicz Novel at National.

Some time ago rumors were spread in the motion picture industry that D. W. Griffith, the famous producer, was negotiating with the executors of the estate of Henry Sienkiewicz for the rights to his famous novel, "Quo Vadis." These rumors spread fast during the past year, but while the news was thus flying around the Cines Corporation of Rome, Italy, started making, for George Klein, a motion picture of "Quo Vadis."

The film was done rather quietly, without any blowing of trumpets, and then suddenly the film was brought to America.

It was put on at the Astor Theater in New York, where it ran for twenty-six weeks, and had a tremendous success. At the same time it was put on at the Grand Opera House in Paris, where it is still running, with an orchestra of one hundred and a grand opera house.

Now the "Quo Vadis" picture, said to be one of the mightiest motion picture productions of the century, is to be seen in Washington. It opens at the New National Theater this afternoon at 3 o'clock, at a legitimate attraction at popular prices, with daily matinees.

The Italian production is representative of the work done by the Italian companies. The detail of the film is exacting to the last degree. The photography and direction are perfect and the cast, an all star one, is headed by Anthony Novelli, son of Italy's greatest actor. One scene alone, the one showing the lions attacking the Christians in the arena, cost \$100,000. There are 438 scenes in the film, and more than 500,000 feet were "shot" from which the picture was boiled down to 7,000 feet for exhibition purposes.

The burning of Rome is perhaps the most remarkable series of motion pictures ever shown, one realistic spectacle following another. All the scenes taken are

Monarch Recognizes
Hetty King's Efforts
For Allied Soldiers

Hetty King, the famous English male impersonator, who appears at the Belasco this week in the course of her American tour, holds first rank with the British soldiers as the top notch war entertainer.

Shortly after the war broke out, she cancelled her theatrical engagements and gave her talents to entertain exclusively for the amusement of the allied soldiers. She was the official mascot and honorary colonel of a Shropshire regiment, and during the course of the long conflict, made over 1,800 separate appearances on the improvised stages of the army and more than 200 of these directly back of the lines.

For her untiring efforts and monetary sacrifice in behalf of allied victory, she was personally commended by the King and has had the unusual distinction of giving two command performances at the Royal Albert Hall, the highest of the English soldiers. Hetty King is enshrined in a niche equally as prominent as that accorded Elsie Janis by the American doughboys.

While men contend that it takes the average woman the better part of an evening to clothe for the acute inspection of the masculine eye, Miss King proves conclusively in the course of a busy twenty minutes that there are notable exceptions to the rule.

During the course of her performance she makes six complete changes of costume, all of which require new accoutrements from head to toe, and not one of these rapid transformations requires over two minutes. Of course, two maids assist in the busy period between changes, which is occupied in the divesting of one costume and donning another, but even the blasé patron of vaudeville will be amazed at the speed with which these changes are effected.

Clark and Acario booked for an early appearance at the Belasco were accorded second honors in the voting contest of the Tankes on the Rhine, held to determine the most popular of the overseas entertainers.

Mirsky as Soloist.
N. Mirsky, conductor of the symphony orchestra at Crandall's Metropolitan Theater, will make his Washington debut as a solo violinist today in the philharmonic interlude scheduled as one of the special features of the week's musical program at the Metropolitan.